



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

or no use of them and cites their titles inaccurately. The book is written by a practical architect, and we might well disregard its bibliographic and archæologic deficiencies (though it is rather sad to see the most antiquated information still treated as the most important) if only the author would supply in its place information of practical importance. But even here the book is sadly lacking. The illustrations are numerous, but poor and misleading; the definitions and descriptions show also a confusion of thought, which is most unfortunate, as an elementary treatise should at least state clearly the fundamental notions of the subject.

The instances of inaccuracies in this volume are too numerous to receive serious treatment. But sometimes the author's lack of knowledge seems to be deliberate. Thus, in speaking of Tiryns, he tells us, with perfect confidence, that the walls were built about the XIV century and that the galleries there afford us the most ancient (!) experiment in vaulted (!) construction—such information had been sanctioned by centuries of ignorance. But, though he knows of a French translation of Schliemann's *Tiryns*, the excavations have "no special interest from an architectural point of view." So, he republishes the vacant old plan of the acropolis made before the excavations had been undertaken. Again, since Hittorf and Zanth, *Architecture antique de la Sicile*, is one of the few French works cited in the list, he might have consulted the work to advantage: on p. 79 he refers to "the old temple" and to "the more recent temple" of Selinous, as if acquainted with only two; though on p. 188 he says "there are six temples known at Selinous, of which it is difficult to distinguish the plans in the great mass of ruins which cover the ground." Had he referred to Hittorf, he might have found seven of the temples of Selinous carefully distinguished and described.

Several of the more important volumes of this series have already been translated into English, and we believe the demand for a good handbook on Greek architecture strong enough to have found for this, also, a translator. But the contents of the volume do not merit it.—A. M.

JULES MARTHA. *L'Art Étrusque*. Illustré de 4 planches en couleurs et de 400 gravures dans le texte, d'après les originaux ou d'après les documents les plus authentiques. 8vo, pp. 635. Paris, 1889; Firmin-Didot.

This work was written in view of the subject proposed by the French *Académie des Inscriptions et Belles-Lettres*: "Critical study of the extant works of Etruscan art; origins of this art; its influence on Roman art." It was crowned by the Academy in November, 1887, and was in some points remodelled before publication. The author had already published a handbook on the subject, *Manuel d'Archéologie Étrusque et Romaine*; in which

his treatment of Etruscan archæology did not lead one to expect so good a book as the present certainly is. The scheme is excellent; the treatment full, clear and systematic; the illustrations numerous; the material well grasped; the literature of the subject mastered. To these virtues is added another, also found more frequently among French than other Continental writers, an interesting and good style. The thoroughly scientific standpoint is shown even in matters that may appear trivial but are very indicative, such as the use of the ancient proper names instead of modern equivalents.

Ch. I, on Etruria and the Etruscans, treats of the countries inhabited by the Etruscans, the Etruscan race, and its migration. Ch. II is devoted to the earliest Etruscan burials, the *tombe a pozzo*, and contains a thesis in favor of their ascription to the Etruscans instead of to an Italic race. In ch. III, entitled "The first Etruscan civilization," the earliest works of ceramics and metallurgy are described. The Etruscans who settled to the north of the Apennines are the subject of ch. IV, and the more advanced art of the Etruscans south of the Apennines follows, in ch. V. Here the first part of the book closes, with the end of a general sketch of the history of Etruscan art from its beginning to the second cent. B. C., when Græco-Roman art began to predominate in Italy. Before proceeding any further, the author's views on Etruscan ethnology, history, and art may be briefly analyzed.

The author finds Etruscans everywhere in Italy, and believes, with Cato, that nearly the whole of Italy belonged to them. He states the various ancient hypotheses regarding the race to which the Etruscans belong: that of Hellanikos—that they were a branch of the Pelasgians, and disembarked at the mouth of the Po; that of Herodotos—that they were Lydians who came from Smyrna to Umbria; that of Dionysios of Halikarnassos—that they were autochthonous. M. Martha concludes that the "Etruscans" were probably Pelasgians, but may be a term to designate a mixed population and without ethnic meaning. He declares himself against an immigration by sea and adopts the general terms of the conclusions of Helbig and Undset—that they came into Italy from the north by land, probably in the eleventh century B. C. As a consequence, the *tombe a pozzo* which represent burial by cremation are said to belong to the early Etruscan civilization, in the same way as the *tombe a camera* with their buried bodies represent a later stage of the same culture. Neither Celts, Gauls, nor Umbrians, nor any other non-Etruscan tribes are allowed to claim any archæological remains. The early "Etruscans" are a semi-barbarous people, without arts or even industries, without a capacity to develop them without outside help; a people purely imitative and without imagination. M. Martha does not face the dilemma which he makes for

himself in trying to explain why the Etruscans north of the Apennines remained barbarous while their Tuscan brethren advanced to a comparatively high stage of culture, which they must have reached by contact with a more highly civilized pre-existing civilization. What was this civilization higher than the Etruscan? Can it possibly have disappeared without leaving a trace? This is certainly the *crux* of the Etruscophiles, for they are unwilling to grant that tradition is correct as interpreted by the majority of modern writers—that this pre-existent population was a branch of the Pelasgians, whoever these may have been. Analogies to early Greek works in pottery, architecture, painting, early figures, etc., are also difficult to explain on the exclusive Etruscan hypothesis. In fact, the weakest point in the book may be said to be comparative archæology. It is true that not much has been written on the subject, but its very novelty makes it tempting, and the omission much diminishes the value of the work as a critical study of the origins and history of Etruscan art.

The author gives the following stages or periods in the development of the Etruscans south of the Apennines: (1) *tombe a pozzo*; (2) *tombe a fossa*, end VIII, beg. VII cent.; (3) period of Oriental, especially Phœnician, influence, or of the *tombe a camera*, which begins with the second half of the VII cent., and includes the famous treasures of the *Regulini-Galassi* tomb (Caere), the *Grotto of Isis* (Vulci), of the *Tomba del duce* (Vetulonia), and the finds of Palestrina; (4) predominance of Hellenism, beginning with the V century, with Athenian predominance; although the Chalkidians, Phokaians and Corinthians had imported Greek works long before that date. The latest Greek influence was from Magna Græcia. Thus the career of Etruscan art was mainly determined by commerce.

After the general historical sketch comes the second or descriptive part of the book, in which each of the arts is taken up in turn, and the principal monuments described in order. In architecture—after preliminary remarks on the materials, the cutting of rocks, free construction, the vault, wooden construction, general forms, the columns, and sculptured and painted details—we find chapters on (1) sepulchral, (2) military, and (3) religious architecture. They are very complete summaries of the present knowledge regarding this subject. Sculpture (ch. XII) and Painting (ch. XIII) are treated after the same manner; the general remarks on historic development, technique, and method being followed by a description of the monuments classified under appropriate heads. Greece and Asia are credited with being the inspiring sources of the arts of design among the Etruscans, whose poverty of invention as well as of execution led them, as soon as they were able, to adopt both the technique and the subjects of Greek art. With them art fell to the level of an industry. The treatment of painting is fuller and more systematic than that of sculpture, its monuments being

more numerous and varied in date, and susceptible of classification into schools and epochs: its styles are treated in ch. xv, and it is shown to have had a regular and progressive development contrary to the sporadic, inorganic use of sculpture. It shows a peculiar mixture of the native realism with an idealistic conventionalism borrowed from Greece. Ch. xvi treats of Ceramics; ch. xvii of Metallurgy; ch. xviii of Jewelry; ch. xix of Glyptics and Numismatics. Here a fundamental difficulty is forever coming to the front. What of the tens of thousands of vases, bronzes, gold jewelry, cut stones and other objects, found in Etruscan tombs: are they in reality of Etruscan workmanship? Apparently a small proportion in the fifth and fourth centuries B. C., a larger number in the sixth and seventh. The vases in black ware or *bucchero nero* are treated with especial fullness, as they constitute the typical Etruscan style. Nine-tenths of the painted vases found in museums and other collections come from Etruscan tombs: they were imported from Greece, and are here discussed only in order to explain their presence. A Greek origin is also ascribed to the engraved stones and the well-known gold jewelry; in the metal-work (the mirrors, for example), the workmanship is usually Etruscan but the type Greek.

The author occupies a peculiar position in regard to the country south and east of Etruria, such as Latium, Sabina, and the neighboring regions inhabited by the Latins, the Volsci, Hernici, Aequicoli, and other cognate tribes, whose early cities preserve their ruins to an even greater extent than do the Etruscan cities. M. Martha, mainly through similarity of the names of many of these cities to others in Etruscan territory, regards them also as Etruscan cities: such are Fidenæ, Crustumina, Tusculum, Velitrae, Artena, Fregellæ, Ferentinum, Cora, Terracina. If these coincidences prove that a population of the same race and language once inhabited Etruria, Latium and the Volscian territory, the weight of tradition and monumental evidence is surely in favor of this being not an Etruscan but a Græco-Italic population. In harmony with this theory of the author is the claim that the Etruscans occupied the greater part of Southern Italy. But M. Martha has not studied the Pelasgic cities of Latium, Sabina, and its neighborhood. After claiming them for the Etruscans, he makes no use of them. His account of military architecture, of sanctuaries, of polygonal structures, of the use of vaulting and other architectural features, would have been far more complete if he had done so. As a consequence, we find a further and stranger claim—that the Etruscans used polygonal masonry very extensively and everywhere, and that all the constructions of this kind in Italy were built by them. In this ignoring of all other early Italiac races and calling all their remains Etruscan, M. Martha, I believe, stands quite alone among writers.

As a classification of monuments into series, as a convenient book for reference, as, in fact, the first book of a general character that has been written on this difficult subject, this work will render great service to both the archæologist and the learned public, even though it contain certain general opinions of very doubtful exactitude.—A. L. FROTHINGHAM, JR.

IWAN VON MÜLLER. *Handbuch der klassischen Altertums-Wissenschaft*. Fünfter Band, 3 Abteilung. *Die griechischen Sakralalterthümer und das Bühnenwesen der Griechen und Römer*. 8vo, pp. xi, 304. München, 1890.

This portion of the fifth volume of Dr. Iwan von Müller's encyclopædic handbook of classical antiquities contains two treatises; one by Dr. Paul Stengel on Greek Ceremonial Antiquities, the other by Dr. Gustav Oemichen on the Greek and Roman Theatre. Dr. STENGEL's work will be a most helpful guide to students, as it is clear, condensed, and thorough. After a brief introduction, defining the subject, mentioning the chief sources of information and the fundamental characteristics of the Greek religion, the special topics are treated in the following order: (1) *Sacred places, altars, the temenos and the temple*; (2) *The officials, the priests, their assistants, the seers, divination and the oracle*; (3) *Sacred practices, prayer, hymns, the oath, dedicatory offerings, sacrifices, purifications and the mysteries*; (4) *Sacred occasions, national festivals, the Olympian, Pythian, Isthmian and Nemean games, local festivals including the Athenian, Peloponnesian and other festivals*. The literature of each special topic is given under its appropriate section, the foot-notes being reserved as proof-texts.

Dr. OEMICHEN's work on the Theatre of the Greeks and Romans is rather dryer in treatment. After a perfunctory introduction, he treats first of the politico-social conditions of the Attic theatre, the time, place, and regulation of the plays, then of the *personnel*, and of the financial and legal arrangements. After a similar treatment for the Roman theatre, he considers the external means, the building, the paraphernalia, the actors' outfit, and, finally, the representation, the circumstances under which it was given, the various forms of representation, and the corresponding arts.—A. M.

EUGEN PETERSEN und FELIX VON LUSCHAN. *Reisen in Lykien, Milyas und Kibyratiss*. pp. 248, 40 plates. Wien, 1889.

The first volume of explorations in this series of "Travels in South-western Asia Minor" was undertaken in 1881 at the expense of the Austrian Government. The present volume forms the second in the series, and contains the results of an expedition of 1882 (made possible